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ment, and the hunger for art in the smaller and more remote cities and towns of the middle west and south. "I do not care about the big cities," he said at the time, "they can take care of themselves; it is the little towns that are so eager that I hope to see helped."

A few days before Mr. Curtis' death, one of the present officers of the American Federation of Arts met him, by chance, in New York, at the Cathedral of St. John the Divine (he was gathering material for an article on American cathedrals), and happened quite naturally to speak to him of the work the Federation is doing and of the way its scope had enlarged beyond the expectation of its organizers. "I am not surprised," he replied; "it was bound to succeed, it could not help it, the time was ripe." By the death of William E. Curtis the American Federation of Arts lost a firm friend and this country a good citizen. As the *Outlook* has said, he put into his profession exactly what it needs—vigor, virility, and vitality—qualities which he also put into life. He was one of those who recognized art as a factor in progress, as a necessity rather than a luxury,—a man of broad interests and sympathies.

## NOTES

### THE SEATTLE MUSEUM OF ARTS AND SCIENCES

George L. Berg, Director of Art at the Alaska-Yukon-Pacific Exposition, and also Director of the Washington State

Art Association, which is to erect a Museum and Auditorium building in Seattle under the title of "The Museum of Arts and Sciences," has visited Alaska this summer in the interest of a splendid museum exhibit from that territory which will further its future permanent development.

The Seattle Museum of Arts and Sciences is based on advanced ideas. The movement to provide a museum was recognized as early as 1892 in the original freeholders' charter, which specified that any balance remaining from the erection of the library building was to be expended

by the commission for library and museum purposes in purchasing historic, literary, scientific and art works, articles and objects, adding to and enlarging the same from time to time. An industrial school, in connection with the library, was also provided for.

To carry out these projects, the Washington State Art Association was organized in May of 1906 as a corporation without profit.

On completion of the library building, in the fall of 1906, the art association installed its exhibition of paintings and sculpture in the galleries on the top floor, which it now occupies; but, owing to the extension of the library and the lack of space for the display of the many and important collections of the association now in storage in various places, it is imperative that quarters be provided in a separate building, of suitable character, centrally located, fire-proof and easily accessible, which will, at the same time, provide an auditorium—an essential feature of the modern museum necessary for illustrated lectures and the educational features of museum work.

The auditorium is to have a seating capacity of over 3,000—large enough to accommodate musical productions, conventions, the civic forum and public gatherings of a like character.

An active campaign has begun in the summer of 1909 for exhibits, members, and subscriptions for a building as described, to rank as an architectural monument for which Seattle and Alaska will be noted.

With the immediate availability of valuable collections for the art gallery and museum, and the rapid increase in membership, together with the expansion of the auditorium and class rooms to meet positive demands, the plans for the museum building have been enlarged so that the area needed for a site requires a block of land centrally located.

As a public educational institution for the benefit of all the people, involving the greatest good for the greatest number, it is admitted that the city should furnish the site, as in other municipalities. Some 15,000 qualified voters signed a petition

for the issuance of \$500,000 of municipal bonds for the purchase and improvement by condemnation of the old Providence Hospital block, at Fifth Avenue and Madison Street, just back of the public library, as a site for the Seattle Museum of Arts and Sciences and Auditorium building.

The Washington State Art Association has 1,700 paid-in members, annual and life; subscriptions for the museum and auditorium building on hand and in sight approximating \$300,000; permanent and loan collections available estimated at something over \$1,000,000.

The museum building as erected by the art association will be turned over to the city when completed. School children will be admitted free at all times, and an exhibition of the work in the public schools will be one of the attractive features.

Through its art school and other classes, lectures, special exhibitions and traveling collections, it will exert a wide influence in the Great Northwest.

A comprehensive Alaskan exhibit will go far toward making known to the visitors in the city the resources, wealth and scenic attractions of that interesting territory, and the art and history of the Indian race will be specially recognized.

Not only are the citizens of Washington going to liberally support the Museum, but also the people of Alaska will assist to make it the glory and pride of the Pacific Coast, and a source of information instructive, reliable, comprehensive and up to date.

CHARLES D. PLATT.

#### ART IN DENVER

The firemen of Denver, according to *Municipal Facts*, have been filling in their spare time recently making Mission furniture and "art and good workmanship are shown in every piece of work which comes from their shops." Denver is laying out more parks and spending more money in beautifying the city, thoroughly convinced that it is a paying investment. Every week pictures of civic improvements in other American and foreign municipalities are set before the

citizens of Denver through the medium of their municipal paper. In a recent issue were shown photographs of good roads in Switzerland, manifesting the value placed upon scenic beauty as an asset; one a short tunnel on a high pass, the other a bridge in a canyon. Denver is also advertising for an art lover who will give \$10,000 for a children's fountain like the one at Dusseldorf. It would be interesting to know how many loyal citizens apply.

An interesting address on Civic Art was recently given by Mr. Henry Read, president of the Art Commission and Board of Public Works, before the students of the East Denver High School. "All art," he said, "requires not only human creative agency, but an appreciative public. In America, to-day, we find a revival of such conditions, and Denver in civic art has gained an enviable reputation." He urged upon the boys and girls the necessity of taking an interest in such matters, declaring that it is "the citizens that make the city" and that each must help.

#### PHILADELPHIA ART JURY

In 1907 the State legislature of Pennsylvania passed a bill creating an art jury for cities of the first class and prescribing its powers and duties. Under authority of this act Mayor Reyburn has just appointed such a jury for Philadelphia. This jury is composed of the Mayor of the city, ex-officio, a painter, a sculptor, an architect, a member of a commission having control of a public park but not holding any other office under the city government, and four other persons not engaged professionally in painting, sculpture or architecture, but at the date of their appointment members of the governing board, or faculty, of a local school of art or architecture. In some cities these requirements would be hard to meet, but not in Philadelphia. The Mayor's appointments were logical and have met with general approval. They are as follows: Hugh Breckenridge, painter; Charles Grafly, sculptor; Paul P. Cret, architect; Eli